

SCHOOL CIRCULAR

The Fine Arts Institute

1020 MCGEE STREET

KANSAS CITY, MO.

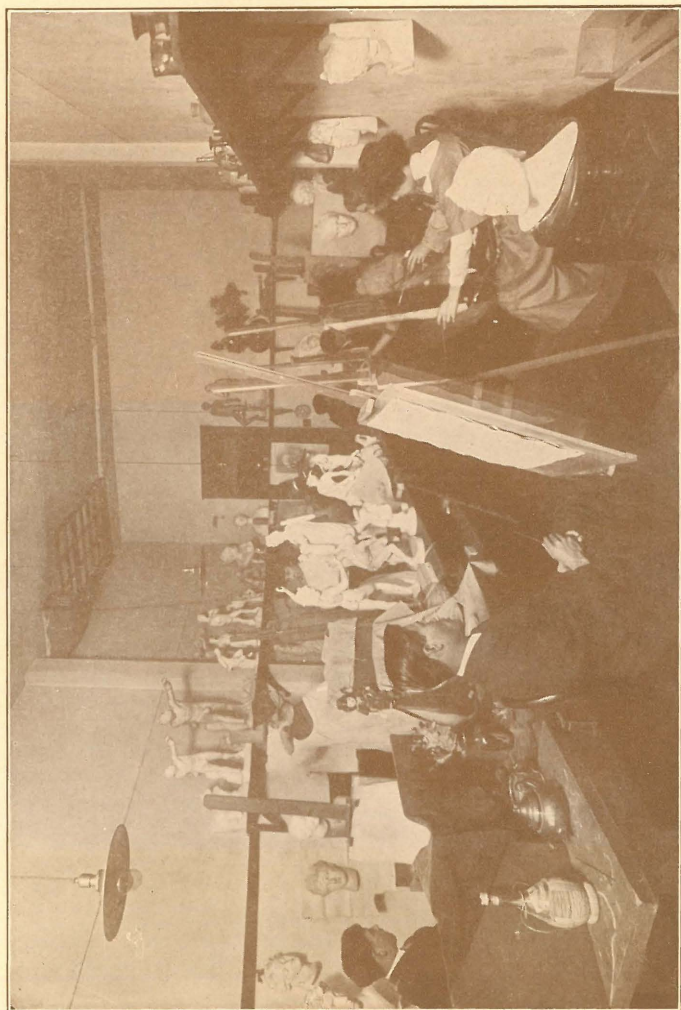


1915 - 1916

catalogue

TRUE Art is made noble by the mind
producing it. For those who feel it,
nothing makes the soul so religious
and pure as the endeavour to create
something perfect; for God is perfection,
and whoever strives after it is striving
after something divine.

—MICHAEL ANGELO.



ANTIQUE CLASS ROOM

The Fine Arts Institute

School of Drawing, Painting,
Design, Illustration and
Normal Instruction

1915 - 1916

1020 MCGEE STREET
KANSAS CITY, MISSOURI

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THOMAS WIGHT

Secretary
WINIFRED SEXTON, 1020 McGee Street

THE AIM OF THE FINE ARTS INSTITUTE.

The people of the Middle West are awakening to the importance of the intangible as well as the tangible influences in their daily life. They are realizing that an interest in the arts is a potent factor which will make life richer and more worth the living. It is in response to this ever increasing demand for a broader culture that The Fine Arts Institute has come into being, and is working toward the greater development of the aesthetic sense. It is coming to be realized that aesthetics is involved in most of our social problems. Aesthetics is based upon the artistic, involving the ethical and culminating in the spiritual. The aim of The Fine Arts Institute is to supply a demand for conscientious art instruction and to facilitate the study of the Fine Arts in general.

The distinctive feature of the instruction in the Institute is its compliance with the most advanced and successful methods employed in the art centers of the old world and in the Eastern schools of the United States. The course of instruction is founded upon the serious study of drawing from life, the antique and from objects, and leads to advanced work in color study, composition, sculpture, design, etc. This method is admitted to be the surest way of obtaining efficiency in all the various branches of the arts of sight.

The gallery with its frequently changing collections of paintings, sculpture and "objects d' art" creates the artistic atmosphere so vitally necessary for the harmonious development of the student's appreciation and understanding of visual beauty. The equipment of The Fine Arts Institute school gives the students every opportunity for attaining proficiency in their chosen line of work.

THE ADKINS MUSEUM.

Mrs. Mary Adkins left an endowment of \$300,000 to Kansas City for an Art Museum. The estate is soon to be settled, and this sum will be available for immediate use. The Fine Arts Institute expects to be located in the building and to have all the advantages of connection with a great museum.

LECTURES.

The following lectures of general and special interest the students are admitted to without extra charge:

Archæological Lectures (Stereopticon).

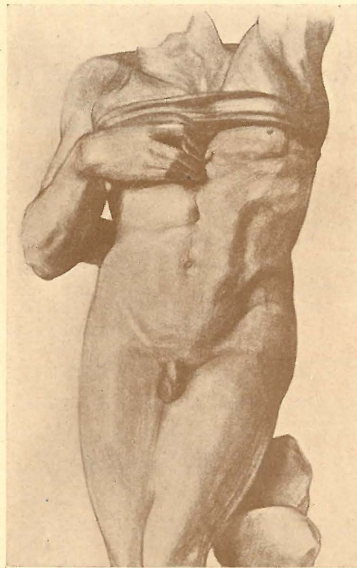
Course of Lectures on Art Subjects.

Lectures on Anatomy.

All exhibitions and receptions held in the Institute.

During the year many free lectures and concerts are given in the city, affording students an opportunity to develop along all cultural lines.

Sketch Class one afternoon each week free to all students of the school.



CHARCOAL
DRAWING
CAST

THE FACULTY.

ALEXANDER BLUMBERG.

Drawing and painting from life.

Lecturer and instructor on composition.

Studied in Paris at the Julien Academy, Collarossi's Academy, and Walter Sickert's Studio. Private pupil of Jacques Blanche, Gustave Courtois and Leandro Garrido.

Exhibitor in Paris, at Salon des Artistes Francais, Salon des Beaux Arts.

Also exhibited in London, Birmingham, Manchester, Brussels, Holland, Germany and Russia.

Associate Member of Art League, London. Pupil of Mme. Debillemont, the noted miniaturist, and exhibitor of miniatures at the Salon des Beaux Arts.

CHAS. A. WILIMOVSKY.

Antique Course.

Drawing from cast.

Still Life drawing and painting. X

Life Class.

Landscape Class. X

European traveling scholarship of the Art Institute, Chicago.

Pupil of John C. Johanson, Wm. M. Chase. Studied in Paris and Florence.

First prize for best group of paintings, Art Student's League, Chicago.

Exhibited in American Artists' Exhibition and all exhibitions in Chicago; MacDowell Club, New York; Chicago Woman's Aid Club; Milwaukee Art Society; Bohemian Art Society, Chicago.

Exhibitor in Paris Salon, Florence and Rome.

Member of the Society of Artists and The Art Students League of Chicago.

MARY LOUISE FITCH.

Design and interior decoration.

Graduate of Pratt Institute. Pupil of Johonnot. Practical experience in commercial work.

ROBERT L. LAMBDIN.

Newspaper illustration.

Now on art staff Kansas City Star.

CALENDAR.

Ninth Year, October 4, 1915.

The school year is divided into three terms of eleven weeks each.

1st term, October 4 to December 18.

2d term, January 3 to March 19.

3d term, March 20 to June 3.

Open for enrollment the week of September 28, 1915.

HOURS.

The school is open from 9 to 5 daily, except Sunday.

Evening classes on Monday and Thursday, from 7 to 9:30.

HOLIDAYS.

The school is closed Thanksgiving Day, Washington's Birthday, and Decoration Day. Christmas vacation from December 18 to January 3.



OIL PAINTING, STILL LIFE CLASS

FEES.

Day Life Classes.

5 mornings, three criticisms, one term, 11 weeks	-	\$25.00
3 mornings, two criticisms, one term, 11 weeks	-	20.00
2 mornings, one criticism, one term, 11 weeks	-	12.00

Portrait Class.

3 afternoons, two criticisms, one term, 11 weeks	-	\$20.00
2 afternoons, one criticism, one term, 11 weeks	-	12.00

Students in the morning Life Class (full time) may join the Portrait Class at the special reduced price of \$5.00 per term.

Composition Class.

1 afternoon, one term, 11 weeks	- - - -	\$1.50
1 afternoon, two terms, 11 weeks	- - - -	2.00

History of Art.

One term, 11 weeks	- - - - -	\$1.00
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Sketch Class.

This class is free to all students of the school.

Those who are not students of the school, but would like to attend the Composition Class, History of Art Class or Sketch Class may enroll on payment of a fee of \$5.00 per term.

Antique and Still Life Classes.

Full time, one term, 11 weeks	- - - -	\$25.00
5 half days, one term, 11 weeks	- - - -	20.00
3 half days, one term, 11 weeks	- - - -	15.00
2 half days, one term, 11 weeks	- - - -	10.00

Students who are enrolled in the morning Antique Class full time may take work in the Life Class at one-half the regular tuition fee.

Day Design Class.

5 mornings, three criticisms, one term, 11 weeks	-	\$20.00
3 mornings, two criticisms, one term, 11 weeks	-	15.00
2 mornings, one criticism, one term, 11 weeks	-	10.00

Students who are enrolled in the Design Class full time may take work in the Life or Antique Class at one-half the regular tuition fee.

All Evening Classes.

2 evenings a week, one term, 11 weeks	-	-	\$10.00
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Saturday Classes.

Life Class, 11 half days, one term, 11 weeks	-	-	\$9.00
Juvenile Class, 11 half days, one term, 11 weeks	-	-	5.00
Elementary Class, 11 half days, one term, 11 weeks	-	-	5.00

Matriculation fee of \$2.00 must be paid by all new students on entering the school.

A charge of 50 cents a term is made for rental of lockers.

Payments must be made in advance.

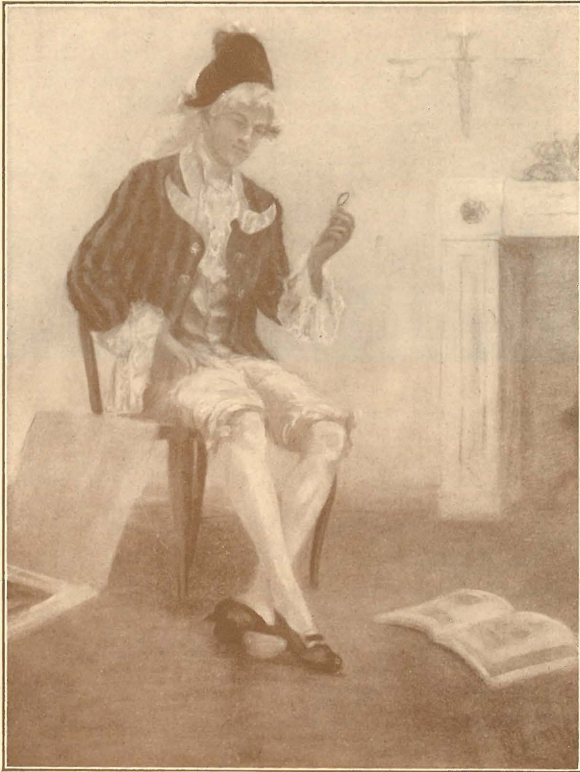
APPLICATION FOR ADMISSION.

Students may enter, or be promoted to higher classes, at any time during the term. Careful attention will be given to the practical requirements of each student in such manner as to develop most rapidly his individual talent. Promotion from one class to another must have approval of the instructor of the class in which the student has been working. These promotions are on probation.

LOCATION.

The Fine Arts Institute is conveniently situated, being accessible to both business and residential districts.

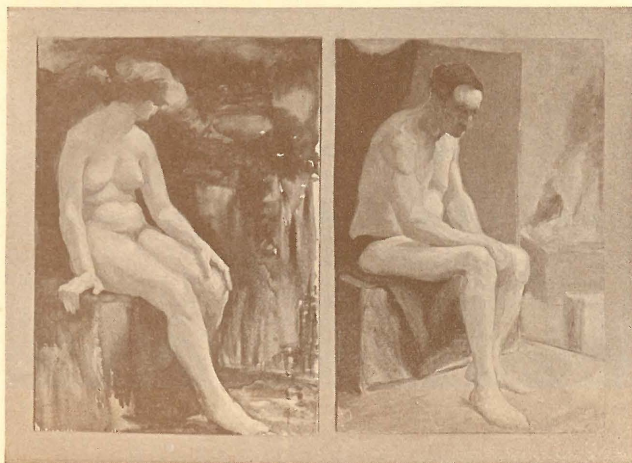
Within walking distance may be had good homes at moderate cost. The Institute is prepared to assist students in securing suitable accommodations, which may be had at very reasonable rates. In the building is a cafeteria where excellent meals are served at lowest cost.



PASTEL (COSTUME CLASS)

COURSES OF STUDY.

The school offers full courses of instruction in Drawing, Painting, Design, Illustration and Normal Drawing. There is a certain amount of prescribed work in each department, but there is no time limit, and students are advanced as rapidly as their attainments will permit to higher grades of work.



The classes are organized in such a manner as to comply with the French "Atelier et Concours" system. The word "Atelier" is used to designate a body of students working under one particular instructor. Students may belong to different Ateliers morning and afternoon. A "Concours" is a competition, with judgment of the work, held in the Atelier once a month. The studies of the week are arranged in the order of merit and numbered 1, 2, 3, etc., and the students whose work gets the highest numbers are given their choice of position in the studio

for the following week. This affords the students an opportunity to compare their work with the work of others and to see what qualities their instructor values most highly.

Antique Course.

Chiefly preparatory practice in charcoal drawing from casts,



also drawing and painting in oil and water color from still life, and elementary composition.

Students in this course may join the Life Sketch Class, which offers beginners an early opportunity to draw from life. This class is gratuitous.

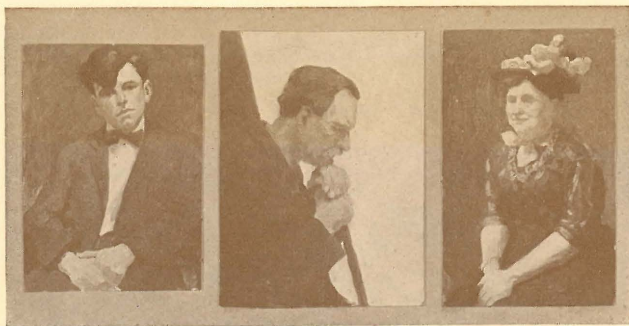
Students in the Antique Class will be given the opportunity to work out floors in the Landscape Class at such times as the instructor deems it advisable for the advancement of their work.

Life Class.

These classes are designed to meet the requirements of intermediate and advanced students. The work is exclusively



PAINTING (PORTRAIT CLASS)



from life, and includes charcoal drawing, painting in oil and pastel from the human figure.

The Life Class will be given the opportunity to study the wonderful variety and charm of the figure in "plein air" setting, the classes being held in the out of door for the last half of the third term.

This is an exceptional opportunity offered to students, as they are initiated into the highest and most difficult branch of figure painting—the out of door setting—during the regular school term, and without additional expense. They will find this of immense advantage and not have to wait for some convenient season to join one of the Summer schools.

Portrait Class.

Students in this class are expected to join the advanced pictorial composition course. Students will be admitted to this class after submitting satisfactory studies from the antique or life. These may have been made in The Fine Arts Institute or elsewhere. Some practice in still life painting (oil) is required before the students will be allowed to paint in the Life Class.



COMPOSITION CLASS

SPECIAL CLASSES.

Costume Sketch Class.

A Costume Sketch Class will meet once a week throughout the school year. Sketches to be made in black and white or color from the living model. The students of all Life classes can attend these sessions without extra charge. The work will be criticised by the instructor. It is the aim of this class to teach the students a ready mode of expression, and a sure grasp of the essential characteristics of the single figure and of the group.

Memory Class.

This class is held in connection with the Sketch Class, and is planned to awaken and strengthen the visual memory, the greatest help to all original art work.



SKETCH CLASS

Composition Class.

The chief aim of this course is self-expression, and encourages the pupil to original work in the earliest stages of his career. A close study of living forms is advocated as the essential factor in pictorial art. The weekly lectures include a general survey of the evolution of art during the centuries.



CHARCOAL (LIFE CLASS)

History of Art.

The History of Art Class will be held on every alternate Saturday morning and is designed to give the student a very practical and comprehensive oversight of the history of art as a thorough preparation for further individual study and research.

Landscape Class. X

The Landscape Class will be organized for work in the fall and continue through the year. When the weather makes outdoor work impossible, the class will work in the studio, drawing and painting from life and from still-life.

Saturday Juvenile Classes.

From ten to twelve.

Elementary drawing and painting.

X Drawing from life for those who have had a course of elementary work.

In addition to the formal instruction, pupils are encouraged to visit the gallery and library. Thus their understanding and love of art are unconsciously trained and developed.

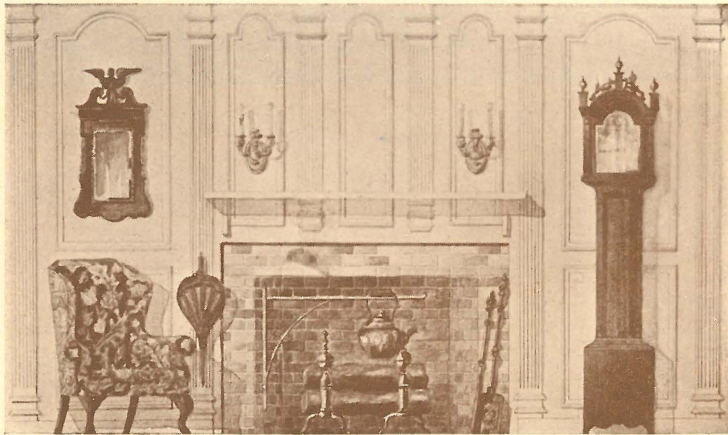
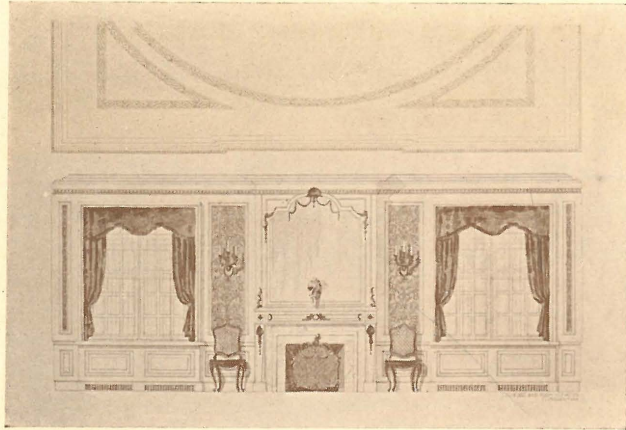
Adults may join the Saturday classes.

Normal Class.

The Normal Class is held on Saturday, and is designed to meet the requirements of teachers of drawing in the public schools.

Summer School.

A school will be conducted during the summer of 1916. The teachers will be regular instructors of The Fine Arts Institute. Further announcement will be made.



INTERIOR DECORATION CLASS

DESIGN AND INTERIOR DECORATION.

Students on entering the Art School are frequently concerned with the question of which line of work to take up in order to become a useful member of society, and as rapidly as possible attain practical results from their study.

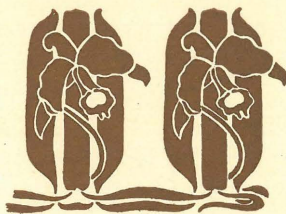
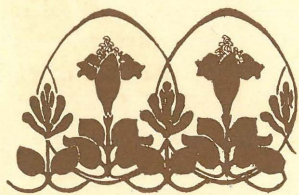
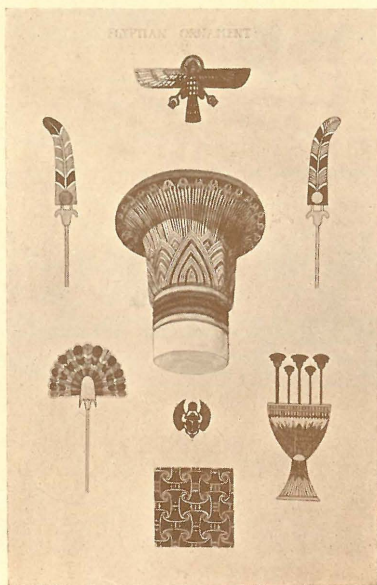
There is a steady increasing demand for good designers, the requirements being that the artist must be properly trained in the effect of line and mass, spacing, construction, perspective, the theory and use of color, history of architecture period furnishings, knowledge of textiles, and finally be able to present his ideas to the public in attractive form. The commercial world is open to artists prepared to carry out the ideas of the purchasing public, and to meet the keen competition between business firms in advertising the various lines of trade.

The class in applied Design and Interior Decoration is planned to meet this need, through the study of the principle of good design and their application to the various arts and crafts.

The course in Interior Decoration is valuable to those who desire to enter the profession as draughtsman or assembling furnishers. The work includes mechanical perspective with plan drawing, theory and practice of design and color as they apply to the treatment of ceiling, walls, rugs, furniture, etc., period style as they should be used today, and practical discussions of problems in cost and possibility of materials.

This course is of great value to the home-maker as well, through a study of the principles of color and form, and a knowledge of the periods of furniture and decoration as they are related to good taste in the modern home. "Show me a home, and I will tell you something of the person who lives

in it," said an eminent decorator, "for it is there everyone expresses whatever of individuality he may possess." It is essential that the student take some work in free-hand drawing from cast, still life or the figure, and for this reason all criticisms in this class are given in the morning, leaving the afternoons free for the additional course of study. The instruction is individual, and students may enter the class at any time, whether he is beginner or has had previous instruction.



DESIGN CLASS

EVENING CLASSES.

DEPARTMENT OF ILLUSTRATION.

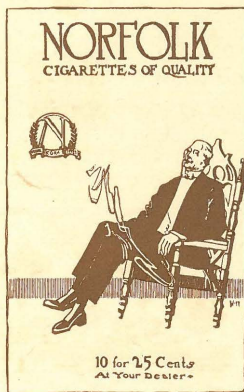
Newspapers of today are demanding a higher brand of art work for the illumination of their pages than ever before, and it is the purpose of this class to develop in the student the qualities that will meet the approval of the exacting art editor.

It is not enough that the artist draws well. The cry of "more speed" that prevails throughout the whole of the modern newspaper office is not excluded from the art department. The illustrator must be able to turn out his contribution to an editor with the same prompt precision that is required of the presses themselves. And with all of this high pressure the standard of excellence must not suffer.

It will be seen, then, that the successful newspaper artist must first of all be a good draughtsman. Secondly, he must be a master of his medium, which in almost all cases is pen and ink. And besides these he must be possessed of the faculty of presenting pictorially an idea or an incident in a forceful, comprehensive and attractive manner.

These virtues can be developed. Eastern papers and magazines are continually reaching out here into the West and annexing to their staff young illustrators whose ideas "ring the bell" and whose execution shows individuality and "snap".

While this course is designed especially for the various branches of newspaper illustration in black and white,



BASKET BALL

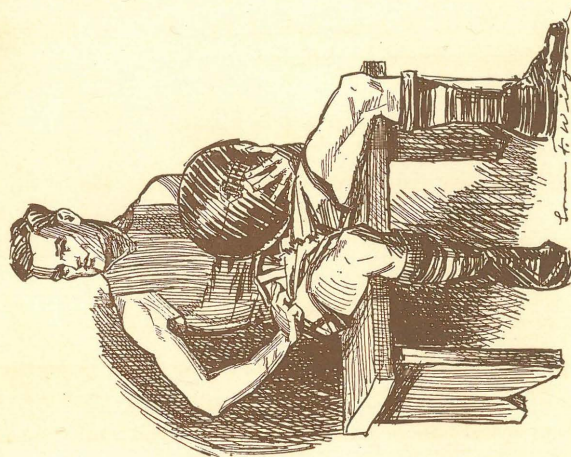
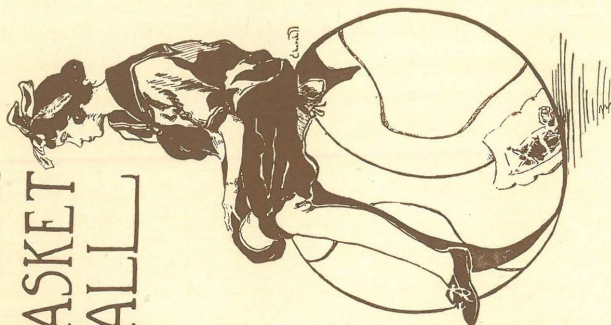


ILLUSTRATION CLASS

it also gives a splendid foundation for development in mediums more adaptable to book and magazine illustration. It includes drawing from live models, illustration of stories and news incidents, advertising drawings, action sketches, and memory work. It is advisable that the student take also some work in the day classes in figure, still life, and composition.

Excellent opportunities are given to examine the work of successful illustrators both in newspapers and magazines. The students are encouraged to visit the plants of this city for the purpose of acquainting themselves with the processes of reproduction, as well as the equipment of an art department. This gives them a broader understanding of what is required to make the appearance of an illustration what it should be.

The instructor is with the class constantly during its working period, and his criticisms are informal and individual. The varying character of the subjects for illustration and the costume poses serve to keep the enthusiasm of the class at a high level. Work is exhibited at the close of the year, and prizes and scholarships are offered.

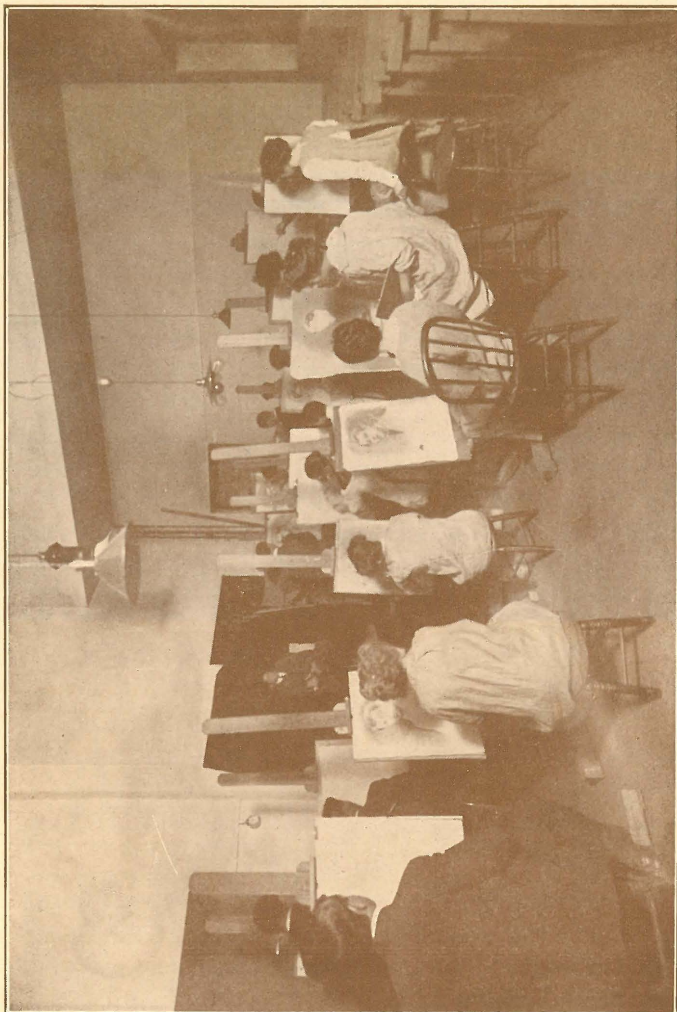
ANTIQUE CLASS.

Students may enter without any previous study or examination. The work is identical with the day classes in elementary drawing.

LIFE CLASS.

Open to both men and women. The work is on the same general lines as the day Life classes, with such modifications as may be necessary to meet the demand of students engaged in some special line of work.

Other classes will be formed to meet all demands.



LIFE CLASS ROOM

CLASSROOM RULES.

Students at work will not be called from the room unless the matter is of urgent importance.

Students will not be called to telephone during class hours. Messages or numbers will be posted on the bulletin board. Students are expected to see these notices without further attention from the office.

Students not in their places when session begins must wait for next period—30 minutes.

Materials for study must be provided by the students. All necessary supplies may be purchased at the Institute at lowest prices.

Easels and drawing boards are furnished without charge.

The Institute is not responsible for loss of property from the class rooms or lockers.

The property of other students must not be disturbed or used without the owner's consent.

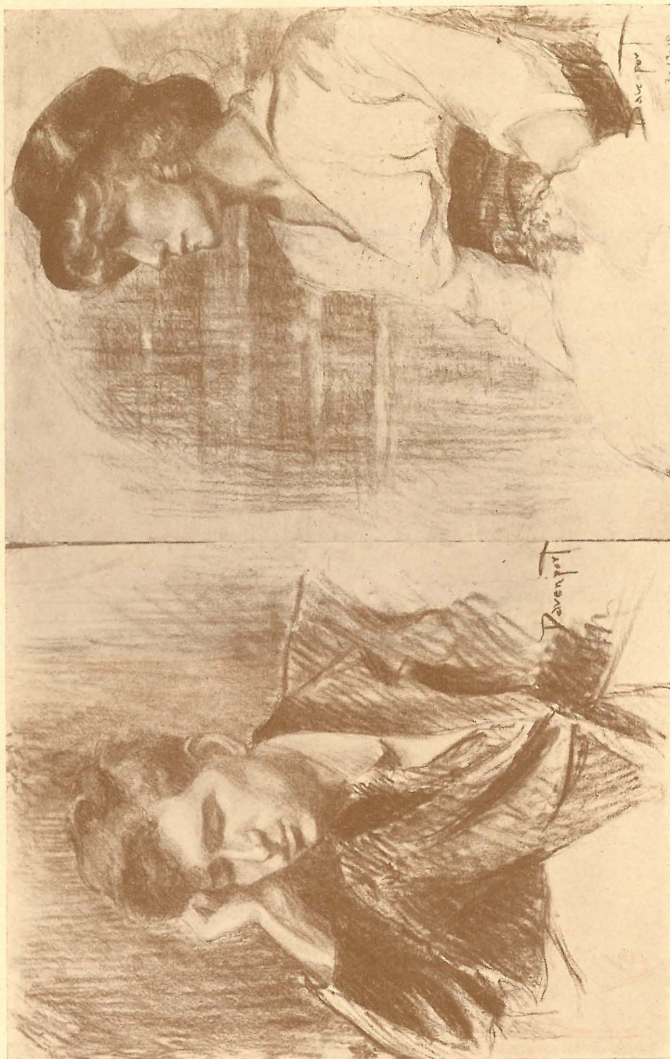
Studies unclaimed at the beginning of the Fall Term will be destroyed.

No one will be permitted in any class room during the study hour except the regular members of that class.

Students are expected to submit at monthly intervals the work done in all classes during that month. The studies thus collected will be classified and put up for exhibition in the class rooms. There will be at the same time a general review of the work of each class by the respective instructors. A record of the work so exhibited will be kept for use in determining the standing of students at the end of the season, and for awarding prizes and scholarships.

Work chosen from the monthly review will be held for selection for the annual exhibition of student's work at the end of the year.

It shall be the duty of the monitors to maintain order and to see that the class rooms are kept properly lighted and ventilated. The monitor of each class shall have charge of the model and of the class room during the session.



CHARCOAL CLASS

SCHOLARSHIPS.

A scholarship is given in each department to the student who has done the best work in the school year.

These scholarships will be awarded if, in the opinion of the judging committee, the works submitted are of sufficient merit.

The award in the Life Class is given to the student who has studied at least two years in the school.

The award in the Antique Class, the Design Class and the Newspaper Illustration Class is given to the student who has studied at least one year in the school.

PRIZES.

\$100.00 given annually in prizes, divided as follows:

Life Class. (Painting)

1st prize	-	-	-	-	-	\$15.00
2d prize	-	-	-	-	-	10.00

(Charcoal)

1st prize	-	-	-	-	-	\$10.00
2d prize	-	-	-	-	-	5.00

Composition Class.

1st prize	-	-	-	-	-	\$10.00
2d prize	-	-	-	-	-	5.00

Illustration Class.

1st prize	-	-	-	-	-	\$10.00
2d prize	-	-	-	-	-	5.00

Antique Class.

Charcoal drawing from cast	-					\$5.00
Still life, oil	-	-	-	-	-	5.00
Still life, water color	-	-	-	-	-	5.00

Design Class.

1st prize	-	-	-	-	-	\$10.00
2d prize	-	-	-	-	-	5.00

CONCLUSION.

Do you realize the practical value of art training? Its principles can be applied to all the vocations of life, from designing the simple shirtwaist pattern, costume designing, wall paper and textile designing, china decoration, interior decoration, advertising and landscape gardening to the higher forms of decoration embodied in architecture and mural painting.

The advantages of coming to Kansas City to study art are: instructors of exceptional ability; free lectures and concerts; free access to libraries and art galleries; natural location; and actual saving to the student in low cost of living; saving in railroad fare; low rates of tuition.

Do not hesitate to write us. We will gladly answer all inquiries.

Address

WINIFRED SEXTON, Secretary,
1020 McGee Street,
Kansas City, Missouri.

Home Phone, Main 8322.
Bell Phone, Main 2227.



PASTEL (PORTRAIT CLASS)

For, don't you mark? We're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times nor cared to see;
And so they are better, painted—better to us,
Which is the same thing; Art was given for that;
God uses us to help each other so.

—ROBERT BROWNING.

